

AMERICAN ART NEWS.

Vol. V. No 7.

NEW YORK, DECEMBER 1, 1906.

SINGLE COPIES, TEN CENTS.

EXHIBITIONS.

American Art Galleries.—Exhibition of the Vitall Benguiat collection of XVI., XVII. and XVIII. Century art objects and textiles, December 1 to 6.

Astor Library.—Exhibition of black and white and color plates from F. Hopkinson Smith's "Venice of Today." Prints from "The Etcher," English publication illustrating English etching in the '80's.

Blakeslee Galleries.—Early English, Spanish, Italian and Flemish paintings.

Bonaventure Galleries.—Exhibition of historical book bindings. Old engravings and art objects.

Brandus Galleries.—Paintings of the Barbizon School.

Brooklyn Institute of Arts and Sciences.—Open daily. Admission Mondays and Tuesdays, 25 cents; free on other days.

Canessa Galleries, Paris.—Antique works of Art.

C. J. Charles.—Works of art.

Collins Galleries.—French and English fans of the XVIII. Century.

Durand-Ruel Galleries.—Old masters and modern paintings.

Ehrich Galleries.—Special exhibition of XVII. and XVIII. Century French art.

Fishel, Adler and Schwartz.—Exhibition of portraits by E. Wyley Grier to December 2 and pictures of Indian subjects by J. H. Sharp.

Fine Arts Building.—Water Color Club exhibition to December 2.

Gimpel and Wildenstein Galleries.—High class old paintings.

J. & S. Goldschmidt, Frankfurt.—High class Antiquities.

Heinemann Galleries.—Modern paintings. Modern German pictures a specialty.

Hamburger Fres. Paris.—Works of Art.

E. M. Hodgkins, London.—Miniatures, Sevres porcelaine, French furniture.

Holland Art Galleries.—High class modern paintings.

Knoedler Galleries.—Exhibition of portraits by A. Muller-Ury, December 3 to 15. Paintings by George Hitchcock, "The Flowers of Holland." XVIII. century engravings.

Kelekian Galleries.—Velvets, brocades, embroideries, rugs, potteries and antique jewelry.

F. W. Kaldenberg's Sons.—Artistic specialties in ivory, pearl, etc.

Leicester Galleries, London.—Water colors illustrating J. M. Barrie's "Peter Pan," by Arthur Rackham.

Lenox Library.—Exhibition of Hopkins collection of photographs of Italian works of art, and etchings by Adolphe Lalauze.

Macbeth Galleries.—Paintings by American artists.

Montross Gallery.—Works by American artists.

Minassian Galleries, Paris.—Persian and Arabian objects for collection.

Metropolitan Museum.—Open daily. Admission Mondays and Tuesdays, 25 cents; free on other days.

Noe Galleries.—Special Exhibition of important paintings of modern Dutch Masters.

Oehme Galleries.—Exhibition of portraits by Alphonse Jongers.

Powell Gallery.—Exhibition of old English prints—fac-similes. E. Mars color prints, to December 1. Water colors by George H. Shorey, December 4 to 15.

Pratt Institute.—Exhibition of book-bindings, December 6.

Ralston Galleries.—Works of Art.

H. O. Watson & Co.—Decorative works of art.

Williams (Max) Gallery.—Old English colored prints, after Moreland and others. Etchings after W. Dendy Sadler.

tee is made up of Lloyd Warren, Austin W. Lord, Louis E. Jallade, Joseph H. Hunt, Charles Ewing, Whitney Warren, D. Despradelles, S. B. P. Trowbridge and George Chappell; and committee on education, Messrs. L. Warren, A. W. Lord, C. Ewing, W. A. Delano and H. W. Corbett. Thanks were voted to the outgoing president, Whitney Warren.

A wealthy American who prefers to remain anonymous, has presented "Winter Sunset on a River," considered Claude Monet's chef d'oeuvre to the Petit Palais in Paris for permanent exhibition.

Referring to the offer of \$100,000 for a proposed building of the National Academy of Design, the New York Tribune says:

"The sum of \$100,000, it was learned recently, has been promised to the National Academy of Design by a New Yorker on condition that another \$100,000 shall be raised toward the \$500,000 required for the building of the proposed school of fine arts, which involves the co-operation of Columbia University, the National Academy of Design and the Metropolitan Museum of Art. By the terms of the agreement, Columbia was to provide a site on the university grounds. The sum of \$500,000 was expected to be raised by the Academy, which was also to have the assistance of the University in obtaining this amount to pay the cost of the building."

J. Pierpont Morgan has just added to his collection of costly antiques in his London house a silver perfuming pan recently found at Bruggs, Switzerland, where there was formerly a Roman city called Vindonizza. This antique treasure, which dates from the first century, A. D., is beautifully chased with the figures of Mars and Mercury, and on the handle is a picture of the soldier Mercator, of the Twenty-first Legion, under the command of Vitellius. Mr. Morgan purchased the silver pan from the Swiss antiquarians, who are excavating at Bruggs, and were obliged to sell it to obtain funds to carry on the work.

The ancient city of Bath, England, has been deceived for twelve years by a collection of "Old Masters," most of which now turn out to be mere copies or fakes. The Holburne Museum was until lately one of the city's chief glories, and the pictures therein were valued at \$2,500,000. There were 256 of them, but 194 have been rejected as worthless by the new curator, Hugh Blaker. The spurious paintings were housed in a building which cost \$100,000, and were heavily insured, one faked "Old Master," which was insured for \$2,500, being of less value than its frame.

Sir William Holburne, who gave the collection to the city, was a retired naval officer, with plenty of money, and a mania for collecting pictures, and no discrimination. He is said to have spent \$5,000,000 on pictures, buying recklessly everything that was called an "Old Master." He refused to take expert advice, and became the victim of shady dealers.

W. Sidney Pittman, a negro graduate of the architectural department of Drexel Institute, has won the distinction of being the first of his race to have plans accepted by the Government. Pittman competed for the Negro Building, in the Government's section at the Jamestown Exposition. His design offered in competition was accepted tentatively several days ago by J. Knox Taylor, supervising architect of the Treasury, and the selection has now been ratified by Secretary Shaw.

By actual count there are 311 paintings by American artists in the Metropolitan Museum of Art. Of these all but eleven are the Museum's property, and 186 are on exhibition. Copley and Morse are among important artists not represented, and, like so much else that the present management is seeking to overcome, the list shows good intention, marred by unsystematic acquisition, which, up to now, perhaps, has been unavoidable.



PORTRAIT OF A LADY

By Carle Van Loo

Now at the Ehrich Galleries

SALES.

American Art Galleries.—Vitall Benguiat collection of XVI., XVII. and XVIII. Century art objects and textiles, December 6, 7 and 8, at 3 P.M.

Fifth Avenue Art Galleries.—Sale of paintings and Household furnishings from the estate of Mrs. Catherine Smith, December 5, 6, 7, 8 at 10.30 A. M. and 2.30 P. M.

The portrait of a Lady, by Carle Van Loo, reproduced on this page, forms part of the exhibition of French art of the XVII. and XVIII. centuries, now on view at the Ehrich Galleries, 463 and 465 Fifth Avenue, one door above Fortieth Street.

Lloyd Warren was elected president; Austin W. Lord, vice-president; Louis E. Jallade, secretary; Joseph H. Hunt, treasurer, and W. W. Bosworth, corresponding secretary, at a meeting following a dinner, of the Society of Beaux Arts Architects on Monday evening last. The new executive commit-

Mr. William Rockefeller paid \$16,000 duty last Thursday, under protest, on four portraits he had had painted in Germany by Von Kaulbach. Two were life-sized portraits of himself, one intended for some society. The third was of his wife, and the fourth of his daughter. He told the appraisers that he paid \$13,500 for each of them, \$54,000 in all. The documents in the matter were attested by the United States Consul General at Berlin. When Mr. Rockefeller arrived recently from his annual trip abroad he made a statement to this effect to the appraisers, but the portraits were ordered held for examination. Later Mr. Rockefeller was informed that Hecht, the customs expert, had valued the portraits at \$20,000 each, or \$80,000 in all. The fixed rate on paintings is 20 per cent., and at this rate a duty of \$16,000 was placed on all four portraits. Mr. Rockefeller, it is said, paid at once, but under protest. It could not be learned whether he would carry his protest to the General Appraiser. It was intimated that he might do so.

IN THE ART SCHOOLS.

Special Announcement.

The American Art News has decided to found scholarships in the following schools: Art Students' League, New York School of Art, and the New York School of Applied Design for Women.

Any further information or details desired will be furnished by application in person at this office.

The Academy of Design modeling class will begin work to-day, under the guidance of the well-known sculptor, Hermon A. McNeil, who has invited the members of his class to visit his studio at College Point.

Harry Dwyer, an Academy student, has been appointed by the United States government to the position of instructor in drawing and painting in the schools of San Juan, Puerto Rico, for which port he sailed last Saturday.

The students' school committee of the Academy has received the resignation of Edgar M. Ward, Jr., as representative of the night antique class, whose place will be taken by Paul S. Gram; also that of A. Bugdonov, representative of the night life class, who will be succeeded by A. Conklin.

The members of the advanced classes of the School of Applied Design for Women, 200 West Twenty-third Street, were entertained at the home of Col. Henry B. Wilson, president of the school, on Wednesday afternoon of last week, and in this way were given an opportunity to view his valuable collection of art treasures, which comprise several fine examples by Wyant, Murphy, Inness and other Americans, and a number of old masters and pictures of the Barbizon school; also old ivories, wood carvings of the XIII. and XIV. Centuries, terracotta, antique glass, Della Robbia panels, and other rare art objects. The afternoon was greatly enjoyed by all who were able to avail themselves of Colonel and Mrs. Wilson's hospitality.

A fair will be held by the Association of Students and Graduates of the School of Applied Design, December 8, in the school building, the proceeds of which will be donated to the support of the Register conducted by the Association.

Mr. J. B. White has recently given \$1,000 to the building fund of the School of Applied Design.

An exhibition of students' summer work will be held in the rooms of the Art Students' League, December 4 to 8, inclusive, from 9 a. m. to 10 p. m. A cordial invitation is extended to the public.

There will be a fair and dance given by the Art Students' Fund Association in the gymnasium at Pratt Institute, Saturday afternoon and evening, December 8, 1906.

Miss Deming, Miss White and Miss Fisher have pictures at the annual exhibition of the New York Water Color Club now open. Former students of the department represented are Josephine W. Barnard, Ida E. Boyd, Margaret Patterson and Grace Cornell. Four present students have pictures there, Bertha F. Bennett, Harriet Hart, Katherine Kellogg and Villa Jones. Miss Deming's picture is sold, also that by Miss Bennett.

Walter S. Perry will give a course of nine illustrated lectures on the "History of Painting" on Wednesday afternoons in the assembly hall of Pratt Institute. On December 5 he will give the first of four lectures on Italian painting.

Mr. Perry lectured on Thursday in Stamford, Conn.; subject "English Painting."

INDIANAPOLIS.

The opening of the John Herron Art Institute in Indianapolis on the evening of November 20 was a brilliant affair and inaugurated one of the most important exhibitions of art ever given in Indiana, although the Indianapolis Art Association has, during the twenty and more years of its existence, given many notable exhibitions of both native and foreign art. The bequest of John Herron to this organization some ten years ago has materialized into the beautiful structure which the association now finds its home and a series of semi-public and social functions marked its completion. On Tuesday evening an immense audience, made up of representative art and social life of Indianapolis and the state, greeted the various speakers, Mrs. Addison Harris, president of the Association, wife of an ex-ambassador to Vienna, presiding. Mr. James Whitcomb Riley gave a short address, made up of happy allusions and verses composed for the occasion and was followed by Professor Paul Shorey, of the University of Chicago, and Mr. Halsey C. Ives of the St. Louis Museum. Various other notabilities were present, including Mr. Meredith Nicholson and Mr. George Ade.

The building, designed by Vonnegut and Bohn, is a modified form of Italian Renaissance, the design presenting a stately and impressive interior, galleries opening from each side of the foyer, the large court for sculpture being reached by a descent of half a dozen steps. Above are five large galleries, which, with the foyer, make a spacious apartment for the placing of exhibits. The exhibition now on comprises 355 numbers, including 217 paintings; a collection of etchings and engravings; a collection of antiques loaned by Joseph Lindon Smith, of Boston, a collection of miscellaneous art objects covering ninety-three frames of antique textiles and embroideries loaned by the Boston Museum of Fine Arts, and other objects of art.

The sculpture is especially notable, including the recently completed Lawton statue by Daniel C. French and Charles O'Conner, which is to be placed permanently in Indianapolis; and several pieces by Charles Grafley, Macmonnies, Niehaus and Bessie Potter Vonnegut. Perhaps the most striking object in this collection, however, is the partially recumbent figure of a woman by Rudolph Swartz, now of Indianapolis, which has been presented to the Museum by Professor J. D. Forrest, of Butler University. Mr. Swartz also has a medallion head of Whistler on display which has attracted a deal of attention. A bas-relief portrait of the well-known Indiana novelist, Booth Tarkington, by Franklin Simmons, the Indiana sculptor, now resident in Rome, and the bronze "Frog Fountain" of Miss Janet Scudder, loaned by the Metropolitan Museum, are also of special interest, Miss Scudder's home being in Indiana, although she is at present in Florence.

The exhibit of paintings is by far the most notable ever shown in Indiana, and includes five Alexanders, five canvases by Colin Campbell Cooper, who, with Mrs. Cooper, attended the opening festivities; five Chases; pictures by Von Lenbach, Verestchagin, Winslow Homer, Harpignies, Hassam, Henner, Israels, Von Uhde, Zorn, two portraits by Sargeant, a portrait by Watts, and representative canvases by

many of the leading American painters resident both in this country and abroad, including the work of a number of such resident Indiana painters of national reputation as Bundy, Adams, Forsyth, Steele, Gruelle, and Charles Conner (the latter deceased), who bade fair to become one of the most notable painters of landscape in the United States.

Later in the week Mr. Frederick Whiting spoke on the arts and crafts movement to a limited audience.

On the first day the Institute was open to the public, at which time no admissions were charged, between three and four thousand persons attended. The second evening's function, which was a reception of the members of the Indianapolis Art Association to their friends, was one of the social affairs of the week, the guests being received by Mrs. Addison Harris, Mrs. William Henry Fox, Mrs. May Wright Sewell, Miss Julia Sharpe, the latter one of the best known Indiana artists, and a number of others prominent in the social and art life of the city.

The following museums and private owners contributed to the exhibition:

Boston Museum, Pennsylvania Academy, Cincinnati Museum, Art Institute, Chicago; St. Louis Museum, and Buffalo Academy; Messrs. Frederic Allen Whiting, Boston; Collin Campbell Cooper, New York; Harrison S. Morris, Philadelphia; Joseph Lindon Smith, A. W. Longfellow, Desmond Fitzgerald, Boston; Richard Watson Gilder, William T. Evans, N. E. Montross, New York; Peter A. Schemm, Dr. George Woodward, Philadelphia; Ambrose Petry, Detroit; Charles L. Hutchinson, Granger Farwell, Chicago; Professor and Mrs. Halsey C. Ives, Mrs. Robert McKittrick Jones, St. Louis, and Albert Kohlmann, Indianapolis.

BOSTON.

Among the exhibitions now open in the city, that by Mary Hazleton in a local gallery is of peculiar interest, for its varied character. Several fine portraits are shown, a number of landscapes, figure compositions and still life subjects. Especially charming in arrangement and harmony of color is the large canvas "Lilacs." The portraits of Dr. I. H. Hazleton and Dr. W. L. Macdonald prove Miss Hazleton's ability to depict character. Other good portraits are of Mrs. Hobart Moore and Mrs. Henry T. Coe.

Of more than usual charm is the delightful study head of a fair haired child, Miss Sallie Bradford. The foreign subjects are well chosen, and unconventional. "Public Garden Spring" is soft in tone, and the two canvases of still life agreeable in composition and delightful in color.

The art exhibition committee of the Twentieth Century Club in co-operation with the Miniature Painters of Boston are to have a "Private View" of the miniature paintings recently exhibited in the Pennsylvania Academy of Fine Arts, and others by Boston artists, on December 3. The exhibition will be held in the large hall of the Twentieth Century Club and will continue until the 15th of the month.

This show has been given to Boston through the efforts of Mrs. Sally Cross and Miss Jean Oliver.

Willard T. Metcalf's exhibition at the St. Botolph Club which closed on November 26 was eminently satisfactory from a financial as well as an artistic point of view. It attracted a large number of visitors and eight or nine paintings were sold at very good prices.

The present art club exhibition of members' work is to close to-day. It will be followed by the exhibition of the "Society of Odd Brushes."

Arthur M. Hayard of the St. Botolph Studios has just finished a portrait of Dr. Clay Macaulay.

PHILADELPHIA.

The T Square Club, in conjunction with the Pennsylvania Academy, will open its thirteenth annual exhibition this evening. The exhibition is wider in scope and of greater significance to the Philadelphia public than any previous exhibition of the kind. Its many departments may be grouped under three general heads: sculpture, mural painting and architecture, and is particularly valuable in that it shows sketches, models and working drawings for work actually completed and installed.

Of chief interest among the sculpture are four seated groups in plaster for the New York Custom House, by Daniel Chester French; four seated figures in plaster for the Indianapolis U. S. Court House and Post Office, by J. Massey Rhind; reliefs for the art palace and art museum at St. Louis, by Mac Neil; the Welsh tablet, by Herbert Adams; a seated group for the St. Louis exhibition, by Karl Bitter; several animal pieces by Eli Harvey for the lion house at the Bronx Zoological Gardens; four sketches in plaster, supporting figures for the basin of the "Fountain of Man," Buffalo Exposition, and Mac Neill's sketch model for the McKinley Memorial at Canton, Ohio. The department of mural painting includes a number of decorations in various mediums by Blashfield, Robert Reid, Carl Newman, Everett Shinn and William B. Van Ingen.

The chief exhibit of the section of pure architecture is the series of drawings by Carrere and Hastings for the "Palais de la Paix" at La Haye. This is supplemented by the showing of the drawings of all the American competitors and photographs of the prize-winner's drawings. Under the head of civic improvements are shown drawings of improvements in the city of Bordeaux, France, and other similar works which the French government has never before permitted to go out of the country.

The Philadelphia Sketch Club hangs its annual exhibition of member's work in the club house to-day. The chief exhibitors are Malcolm Stewart, Fred. Wagner, Franz Lesshaft, Everett L. Bryant, Harry Geiger, Michael Lipman, Richard Blossom Farley and Henry Bolter Pancoast. About one hundred sketches are hung.

BALTIMORE.

The Designers' and Artisans' Club held a public reception and exhibition at the club rooms, November 13. Baltimore craft makers of pottery, jewelry, jisso, leather and metal work made an interesting exhibit. There were also contributions from well-known out-of-town artists—Hermon D. Murphy's carved gold leaf frames, from Boston, and Morevian pottery from the pottery of Henry C. Mercer, near Philadelphia.

Under the auspices of the Municipal Art Society of Baltimore, Mr. Royal Cortissoz gave an illustrated lecture on Velasquez at McCoy Hall recently.

The Winan's home, Alexandroffsky, with its wealth of art treasures, was opened on November 20 to the friends of Mr. and Mrs. Gaun Hutton and their daughters.

The collection comprises Russian paintings, bronzes and marbles. Notable among the pictures is Whistler's "Wapping."

At the Bendann Galleries a collection of paintings are being shown, many of which have been exhibited in the Royal Academy and the Salon, including examples by Bonheur, Jacque, Van Beers, W. Dendy Sadler, Vollon, Jacquet, Hardy, Swan, Allegre, Detti, and others. The exhibition will close December 15.

CALENDAR FOR ARTISTS.

Atlanta Art Association.—Atlanta, Ga.—American Art News Southern Circuit Traveling Exhibition. Opened November 19; closes December 3.

Boston Art Club.—Entries to December 13. Exhibits received until December 22. Exhibition opens January 4.

Indianapolis Art Association Exhibition.—Opened November 20. Closes December 31.

New York Water Color Club.—Seventeenth Annual Exhibition. Exhibition opened November 10. Closes December 2.

New York National Academy of Design.—Winter Exhibition. Entries through December 3-4. Exhibition opens December 22. Closes January 19.

National Society of Craftsmen.—Art Studio Building, 119 East Nineteenth Street. Exhibition, December 4 to 15.

Pennsylvania Academy.—One hundred and second annual exhibition. Entries December 15. Works due Dec. 22. Opens January 21, 1907. Closes February 24. Collections: New York, December 31, January 2 and 3; Philadelphia, January 2, 3 and 4; Boston, January 2.

Philadelphia Art Club, 220 S. Broad Street, Philadelphia.—Eighteenth annual exhibition. Exhibition opened November 19. Closes December 16.

Exhibition of paintings by Lillian M. Genth. December 21 to January 2. Landscapes by Walter L. Palmer; January 4 to 16.

Pennsylvania Academy Fellowship Exhibition.—Closes November 24.

Pennsylvania Society Miniature Painters.—Pennsylvania Academy, Philadelphia. Closes November 24.

Philadelphia T Square Club.—Opens at Pennsylvania Academy December 1. Closes December 30.

Society of Western Artists.—Art Institute of Chicago. Exhibition, December 6 to 26.

Washington—Corcoran Gallery.—Contemporary American paintings.—Entries before December 20. Collections: Boston, January 10; New York, January 10, 11, 12; Philadelphia, January 10; Washington, January 21. Opens Feb. 7. Closes March 9.

Washington—Water Color Club.—Exhibits through November 17. Opens November 26. Closes December 15.

AMONG THE ARTISTS.

Elizabeth W. Roberts sailed for Italy to-day, where she expects to spend the winter painting. Miss Roberts will not return to her home in Concord, Mass., until next summer.

Bessie Potter Vonnoh recently had a number of her works accepted by the Metropolitan Museum. The art museums in which Mrs. Vonnoh is now represented are: The Chicago Art Institute, the Albright Art Gallery at Buffalo, and the Cincinnati Museum of Fine Arts. In her studio in the Atelier Building she is now finishing a full-length portrait of Maud Adams.

Parker Newton has returned from a five months' painting tour through Brittany, and is now at his home at Irvington-on-Hudson.

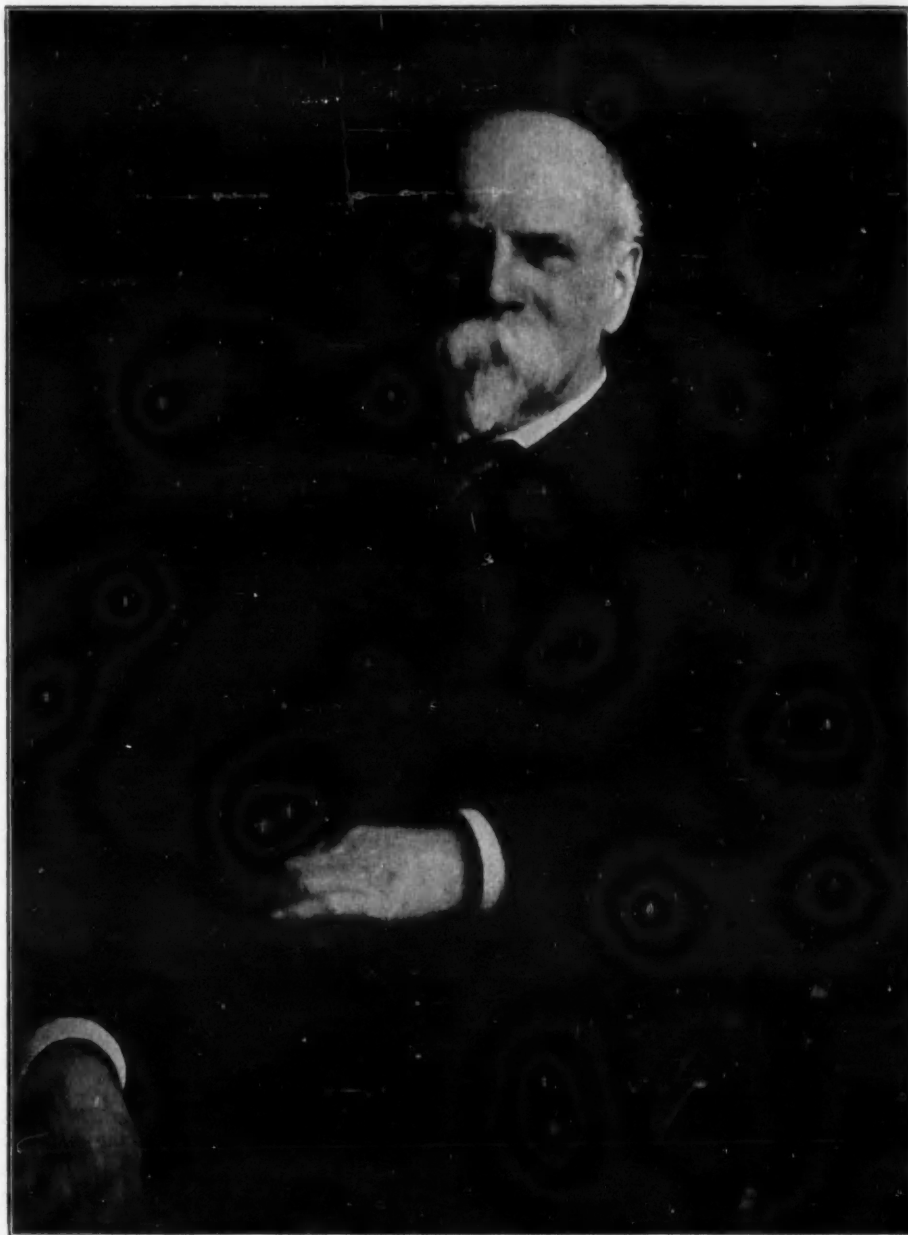
While visiting in the West this past summer, Miss Louise L. Heustis painted eight portraits, six of which were large canvases.

At his studio in the Sherwood, E. Irving Couse is showing a number of interesting Indian pictures painted in the neighborhood of Taos, New Mexico, during the summer. Mr. Couse had hoped to give an exhibition at one of the large galleries this winter, but a number of his pictures have already been sold and so many more have been spoken for that it may be necessary for him to postpone the exhibition until he can paint more pictures.

Helen Smith, a young sculptress, recently a pupil of Rodin and Bourdelle in Paris, has returned to New York and

from New Milford, Conn. He is now at his studio in the Atelier Building, but later this month he will go to New Jersey to paint.

Thomas Ball, the sculptor and painter, of Montclair, N. J., has just completed a painting of Christ which he began fifty-three years ago. The picture, which covers a canvas 4½ by 5½ feet, depicts "Christ Chiding Martha." Mr. Ball moulded the equestrian statue of Washington in the Public Garden at Boston, the statues of Josiah Quincy, Charles Sumner and John A. Andrews; the emancipation group in Boston,



PORTRAIT OF THE LATE GEN. LORING

By Edmond C. Tarbell

Now in the Boston Museum

has taken a studio in the Broadway Arcade. Some interesting bronzes exhibited at the last Salon may be seen in her studio. Miss Smith has been very successful with miniature portrait busts, which branch of work she intends to continue here.

Henry W. Ranger has returned from Noank, Conn., where he spent the summer, and is painting in his studio in the Sixty-seventh Street Studio building.

A. H. Muller-Ury spent the summer abroad, visiting Holland, London and Switzerland. He also visited Scotland, where he painted the portrait of Lord Strathcona. In London he painted a group of the three children of Count Seilern. He will paint a number of portraits in his studio in the Atelier Building this autumn.

W. Merritt Post recently returned

showing Lincoln and the slave, and the statue of Daniel Webster in Central Park, New York. Mr. Ball is eighty-seven and well preserved.

After a summer in the country spent at Morristown, N. J., and in Connecticut, making historical studies, John W. Dunsmore is now at his studio, 96 Fifth avenue. Mr. Dunsmore has recently finished a painting, "Washington holding a council of war after the battle of Long Island," for the Title Guarantee and Trust Co., and is at present engaged on a subject representing Lafayette and Washington at Valley Forge.

Francis Day spent the summer at Centre Moriches where he had a studio. He brought back a number of interesting sketches, and is now at his studio in the Sixty-seventh Street Building where he is painting a portrait of Mr. Dithmar, literary editor of the New York Times.

ATLANTA EXHIBIT NOTICES.

From the many notices of and articles on the American Art News Traveling Exhibition now at Atlanta, Ga., the following, most of which have had to be shortened by space limitations, have been selected:

"The second exhibition conducted under the auspices of the Atlanta Art Association enters upon its final week to-morrow. The interest aroused in the exhibition has been manifested in a steady and generous patronage, which should continue, in increasing volume, throughout its concluding day.

"The display has been made possible by the energy and devotion of the members of the Atlanta Art Association. It is only natural that the people of this city should evidence their appreciation in a support that will encourage the promoters to larger aspirations in the future.

"The sentiment inspiring the exhibition is the belief that Atlanta has reached that metropolitan stage in her growth where interest in art should assume a tangible form. The first display abundantly established the truth of this reasoning. The second is accomplishing the same thing in a more emphatic degree.

"The aim of this esthetic enterprise is, by presenting to the people of Atlanta the representative products of contemporaneous American art, to stimulate such a concern in matters artistic as will eventually make the city as prominent from this standpoint as the more rugged one of material accomplishment. To this end the members of the association have unselfishly directed their endeavors, giving freely of their time and themselves, fully contented if thereby they can promote the laudable end for which they are striving.

"Containing the best specimens of the work of America's foremost artists, the exhibition will prove a source of pleasure and profit not only to the cultured student, but to the art lover in the abstract as well."—Editorial Atlanta Constitution, November 25.

"The second annual exhibit of the Atlanta Art Association was opened last evening under the most auspicious circumstances. Only the members of the association were allowed to be present at this view of the pictures, but the presence of the editor of the American Art News, under whose direction this exhibit is being given, made the evening of more interest and importance than it would have been otherwise, especially, as he gave a most instructive and delightful talk."—Atlanta News, November 20.

"Atlanta is to be congratulated upon the excellence of the art exhibition now being conducted under the auspices of the Atlanta Art Association.

"The exhibition reaches the highest standard of excellence, and deserves upon its own merits the liberal patronage of the public.

"The importance of advancing the art interests of our city cannot be overestimated. The vital relation of beautiful pictures, drives, parks, buildings and statues to civic progress and social welfare is an established fact, and scientific thought is daily according these a more dominant influence upon the moral and economic conditions of the state."—Editorial Atlanta Georgian, November 23.

WASHINGTON.

At the eleventh annual exhibition of the Water Color Club, which opened in the Corcoran Gallery of Art on Saturday last, the first Corcoran prize was awarded to "Boulevard Montparnasse," by H. Hobart Nichols; the second to "Gloucester Neck," by Sarah Sewall Monroe, and honorable mention to "The Home Field," by Robert Coleman Child, and to "A Day of Clouds," by Marianna Sloan. Among the notable pictures shown are "Sunset in the Woods," by James Henry Moser, president of the club, and Hugh Breckenridge's "Summer." Elizabeth Shippen Green contributes three of her drawings, and William H. Holmes a group of landscapes.

A National Museum of Art was opened in Washington on Monday when the Harriet Lane Johnston collection of paintings was placed on view at the Smithsonian Institution.

These paintings include many fine examples of the old English and Italian schools, and are now shown publicly for the first time since they have been in possession of Mrs. Johnson's estate. The collection will be known in the National Museum as the National Galleries of Art, and will prove a nucleus of what promises some day to be the finest art gallery in the country. Mr. Freer, of Detroit, has made a will, under the terms of which his entire art collection will be immediately turned over to the government. His will also contains a provision of \$500,000, which will be used in the construction of a building in which to house the Freer paintings and works of art. The Freer collection contains a large Whistler, including the famous Peacock Room.

Eugene Schacher of Berlin is painting a portrait of Andrew Carnegie, which is to be exhibited in one of the galleries of that city. Herr Schacher came here from Berlin especially for the sittings.

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Advertising Rates on Application.

Copies of "The American Art News" are now on sale at Brentano's, No. 9 Union Square, this city, and at The Old Corner Bookstore, 27 Bromfield Street, Boston, Mass.

The office of "The American Art News" is now prepared to procure for patrons and readers expert opinion at a nominal rate on pictures or art objects, to attend to the restoration, cleaning and varnishing of pictures, and to repair art objects at reasonable rates, to catalogue collections and galleries, print catalogues and circulars, and to supply art information of any kind.

In the interest of our readers, and in order to facilitate business, we are prepared to publish in our advertising columns, special notices of pictures and other art works, with reference to the individual desire of any owner or buyer to sell or purchase any particular example.

Should any of our readers desire any special information on art matters of any kind, we shall be glad to put our sources of information at their service.

The response from press and public in the Southern cities to the Traveling Exhibition of American pictures, organized by the American Art News, has been and continues to be so generous and good, that we are moved to express herewith our appreciation and thanks. The kind reception that has been accorded the exhibition, both in Nashville and Atlanta, and the hospitality shown our representatives in both cities has been most gratifying and is sincerely appreciated. A selection from the numerous notices in the Atlanta newspapers on the exhibition are given elsewhere, and their perusal will evidence the sincerity and warmth of that progressive city's appreciation of our efforts to spread the cause of art education in the South. The exhibition will probably close in Atlanta this evening, but may be continued there through next week. It will then probably be transferred to Knoxville, Tenn., where it will be shown under the auspices of the Nicholson Art Association of that city.

Several of the artists represented in our traveling exhibition of pictures now at Atlanta have written making enquiry as to why their names have not, or do not appear in notices of the exhibition published in daily and weekly papers and monthly magazines here and there. These lists are made up from the catalogue of the exhibition by the art editors of the various publications which have printed them, and these use as many or as few names of the artists in said catalogue as pleases themselves. The omission of names therefore in the newspaper notices is not our fault and we have no control over the matter. We appreciate sincerely the kindness of the artists who have contributed to the exhibition, and have, as far as has

lain in our power, in the catalogue, the Art News and elsewhere, given them all credit for the pictures contributed without preference.

Objection is made by the organizing secretary and counsel of the American Free Art League, Mr. Myron W. Pierce, to our recent suggestion of a hundred-year in place of a fifty-year paid provision in a Free Art bill. We advocated such a provision for the reason that we had understood from a published interview with Mr. Carroll Beckwith that artists generally had agreed that a fifty-year limit provision was advisable, and we feared that such a provision would make for confusion and bring about the taxing, for example, of the later but not the early works of the Barbizon men and other modern painters. Mr. Pierce writes us to the effect that the artists who signed the bill which the League has prepared, and will endeavor to have Congress pass at its next session, do not favor any fifty-year provision, that there is no such clause in the bill, and that Mr. Beckwith does not represent the League in his favoring of any such provision. He says further, "The objection which you point out in your article to the fifty-year provision, would also apply to the one hundred-year provision. We want absolute free art, perfect freedom. The argument in regard to forgeries and trash will apply to any bill we can enact and ought not to be allowed to affect the situation. We want to apply the theory of democracy to art, that is, the theory of education through struggle. All other civilized countries in the world get along very well with an absolutely free art provision, and the countries where art is most highly developed have absolute free art. This is an argument from experience which it seems to me is very hard to upset. Absolute free art gives the broadest basis on which to stand."

According to the New York Tribune, "The committee appointed by the National Sculpture Society, of which Karl Bitter is president, to investigate the action of the board of directors of the World's Fair of St. Louis in making permanent the model of the statue of St. Louis, by Charles H. Niehaus, the New York sculptor, without, as alleged, Mr. Niehaus's consent, has received a setback in its proposed inquiry. It was learned Tuesday that the directors of the Exposition Company, with the authority of President Francis, had told the Sculpture Society that it had no jurisdiction in the matter and that they would not submit their side of the controversy to the society for judgment. A meeting of the council of the National Sculpture Society will be called at an early date, when the merits of the controversy will be discussed, and a protest probably made."

King Victor Emmanuel has presented to the British Museum the fragments of a beautiful Greek statue found during excavations on his preserves at Castel Porziano, near Rome. This statue is a marble copy of the famous "Discus Thrower," by Myron, a celebrated Greek sculptor who lived 500-440 B. C. Myron was a famous rival of Phidias.

OBITUARY.

Walter Paris, a well known painter, died in Washington on Monday, aged 64. He was born in London, studied at the London Royal Academy and under Rowholham, Maftel and Nash. From 1886 to 1980 he was architect for the British Government in India. Since 1894 he had been a naturalized citizen of the United States.

Raja Ravi Varma, who died at Attungal in Travancore a few weeks ago was the best known artist of India. He devoted his principal efforts to representing the scenes and subjects of Hindu mythology. Not content with painting several hundred pictures, he established a factory at Karli, where he turned out oleographic reproductions of his own work by the thousand, which had a large sale throughout India. He was also a good portrait painter, and in this capacity visited the principal Hindu States. Some of his pictures were exhibited in England at the Indo-Colonial Exhibition in 1885, and on the Continent at several exhibitions in other years.

Signor Rosetti, a promising young sculptor, committed suicide last week at Viggiu, Switzerland. He was twenty-six years old, but had worked in Paris and London with great success.

M. Jacques Seligmann the well-known art expert of Paris, who is due in New York on La Savoie to-day, in an interview in the Paris Herald cabled to New York, said:

I make a distinction between paintings and objects of art, the last named being my specialty. I am only too glad to see that Americans appreciate them. I know Dr. Bode would favor a law preventing the shipment of objects of art from Germany, but Germany as well as Austria has been pillaged by art dealers who lived during the period of the early Rothschilds, for example, Spitzer, and to such an extent that very few German specimens remain in Germany.

It is only during the last twenty years that German dealers have been buying back from France and England articles which their forefathers had sold, and I notice that the majority of those of a certain price went to America, excepting, however, German silverware and carved woods, which returned to Germany.

As far as I am concerned, such a law would make no difference. In the cases of all countries where such a law has been in effect its only result has been to prevent private collectors from acquiring objects of art; it never prevented them from selling, except, perhaps, in cases of extraordinary dimensions. The Wencke collection, which was one of the finest collections of Italian ware in the world, contained practically no German articles at all, and even the Hainauer collection contained very little that was German.

Hence, what effect would the law have on the exportation of objects of art?

Mr. Seligmann paid a high compliment to the intelligence of Dr. Bode, and said he did not think that Dr. Bode seriously contemplated the law as suggested. He added in conclusion:

Only France and England remain in possession of brilliant collections, because in these countries there are treasures which could not be exhausted in half a century.

A special cable from London to the New York Sun says: "One of the largest collections of Egyptian antiquities ever accumulated by a private collector will be sold at auction at Sotheby's in December. It is the property of D. E. Rustafjael, who devoted twelve years to gathering it. It illustrates the history of Egypt from about 4400 B. C. to the present time, and includes flint instruments, pottery, bronzes, sculptures, frescoes, personal adornments and trophies."

Pat. Sheedy's forty-seven paintings, recently imported at Hartford, Conn., from Paris, were not undervalued more than 50 per cent., according to a decision by General Appraiser McClelland. When the paintings reached Hartford the officials called in local artists. Charles Noel Flagg and others concluded that while some of the paintings were "fakes," others were real masters. Thereupon the Hartford customs officials increased the values on the pictures several thousand per cent., and demanded duty on a valuation so high that Sheedy demurred. An appeal followed to the Board of General Appraisers here. McClelland heard Sheedy's testimony and several art experts, and now rules that the advances imposed by the Hartford officials were altogether too high. Sheedy will pay the extra duties on the pictures.

Prof. Bolton Coit Brown writes the following interesting letter to the New York Evening Sun. Editorial mention of the subject will be made in the Art News next week:

To the Editor of The Evening Sun:

Sir: Have you space for a word from one American artist about those high prices which he is charged with charging? If so, kindly allow this one, in the first place, to deny the charge; in the second, to explain it, and in the third, to say that it is your fault—you, the public—and not ours.

It is because he only sells a picture once in a while that the painter must charge enough to support him while he could paint five. Therefore you really pay for five, though you get but one. It is strange, but true that pictures are high because the demand is small.

Further, the money-nerve of the American is sensitive and highly developed, whereas his sense of beauty is but feebly developed. Consequently he feels the price first, and then imagines he sees merit to match. Thus, recently, at one of our big shows, a man agreed with the agent to buy a certain canvas for \$400. Later, however, the agent found out that he had misread the artist's figures and that the price was only \$100. Whereupon the party of the first part had no further interest in the picture. It was no longer beautiful to him. Now, wouldn't that jar you? And then to be held up by the newspapers as a greedy, grabbing lot.

One dealer, the son of a dealer, stated to me as a positive fact that "the merit of the work has absolutely nothing to do with its salability." For my own part, I once had an idea of experimenting with the what-they-will-fetch method of selling, but my artist friends with one voice cried out on me for a madman. It "wouldn't do," they said; it would "ruin my reputation," they said. You see, the public had taught them that reputation depended upon price, not merit.

I could afford to paint pictures "valued" by critics and dealers at from \$200 to \$2,000 for \$50 apiece, and would do it, too, if there were any practicable way. But how can I? How can the other fellows? The usual "buyer," ignorant that the value of a picture lies in the fun you get out of it while you have it, looks to a sale at a higher price as the place where his fun comes in. This vitiates the picture market. It is not a healthy demand for needed things, but just a gambling device. And so the everyday citizen gets the idea that "art" is not for the like of him, that it is a "luxury," along with diamonds and sables; that it is, like these things, a superfluity. It would be well for everybody if this notion were gently touched off and utterly exploded. If people of ordinary means would buy pictures, then pictures could be sold at prices which would enable them to do so.

This is my contribution to the picture-selling problem. Jacking up prices, and log-rolling reputations, and hocus-pocus generally, are the resorts of the desperate, and not the sane methods of straight business. Painters ought to be paid by the day just as other craftsmen are. Instead of hanging work in the houses of all our friends, as has been suggested, why not a club—one for each artist—each member to pay enough to bring the total to a reasonable yearly salary for the artist, his year's work to be divided among the members? This is simple business. It would enable many comparatively poor people to own beautiful pictures and beneficially affect art and artists generally.

Bolton Coit Brown.

LONDON LETTER.

November 21, 1906.

In addition to the two fine portraits by Frans Hals, now at Agnew's, which Mr. Pierpont Morgan has presented to the Metropolitan Museum of New York, Gainsborough's portrait group of "Henry and Edward Tomkinson" in the same exhibition, will also shortly depart for the United States.

From Messrs. Carfax & Co. the Metropolitan Museum has acquired a fine primitive Spanish altarpiece, dating from the first part of the XV. Century, a polyptych showing in a series of panels the life of St. Andrew. The frame is a fine and characteristic Spanish Gothic composition, and the whole is one of the best examples of this period and style to be found in this country. It is also reported that one of the finest portraits of Rembrandt here, by himself, will shortly cross the Atlantic, but this lacks confirmation.

Mr. Pierpont Morgan has also acquired the popular portrait of "Miss Farren, Countess of Derby," painted by Lawrence when he was under 21. This work, however, will remain, at least for a time, in England, though another and, in its way, more interesting, example of the master will shortly leave these shores.

Mr. Roger Fry during his recent stay here acquired for the Metropolitan Museum a remarkably fine example of Lawrence, now exhibited at the winter exhibition of Messrs. Shepherd Brothers, 27 King Street, St. James.

Of two other notable works also on view at Shepherd's one is a fine large landscape by De Wint, painted in oil, a medium this famous aquarellist used but sparingly, so that examples are extremely rare. Two small oil paintings by him are at South Kensington, but there is none at the National Gallery. The second work, of equal importance is a half-length portrait of Charles I., by William Dobson, whose rapid rise in the esteem of connoisseurs has already been noted in these columns. Shepherd Bros. have an enviable reputation not only for finding good examples of accepted masters, but also for bringing to light sterling work by painters of whom posterity has been unjustly neglectful.

The winter exhibition of the Royal Society of Painters in Water Colors contains few works of special note. A portrait of an elderly lady, entitled "The Mantilla," by E. R. Hughes, is splendidly drawn, but the coloring, good as it is, suggests oil paint more than water color. Good work is shown by Edwin Alexander, Anning Bell, Walter Crane (who sends a quartet of vivid little marines), Napier Henry, J. C. Dollman and James Paterson, but Arthur Rackham scores the biggest success with his tinted grotesque illustrations of Kipling's "Puck of Pook's Hill," and Grimm's tales.

An important loan exhibition of Jewish art and antiquities has been opened at the Whitechapel Art Gallery, Mile End Road. In the pictorial section Jozef Israels is strongly represented, Camille Pissarro less adequately, but Simeon Solomon, the ill-starred rival of Rossetti and Burne-Jones, is represented by a splendid and comprehensive series of his beautiful drawings and paintings. Of the living painters represented the best show is made by Will Rothenstein, with some nobly painted scenes from contemporary Jewish life; Solomon J. Solomon, with several portraits, including the group of his own family, exhibited at the Academy, and Alfred D. Wolmark with a Rembrandtesque group of Rabbis.

The opening week of art sales has witnessed no transaction of any magnitude, the most interesting deal being the sale at Sotheby's of a XV. Century French or Flemish ivory comb, 6½ by 5½ inches, carved in low relief with an "Annunciation" on one side and an "Adoration of the Magi" on the other. This object was secured for £75 by M. Egger, the Paris dealer, who journeyed to London especially to bid.

To-day a private view is being given at the New English Art Club's thirty-seventh exhibition. The most interesting exhibition is Mr. Muirhead Bone's pencil drawing, "The Great Gantry—Charing Cross Station, 1906," which has been purchased by subscription for presentation to the British Museum. Of the other members represented, William Orpen takes an important place with three very clever paintings, two being studies from the nude. Wilson Steer shows a portrait and landscape, Henry Tonks a group of splendidly fresh and vivacious water colors, Roger Fry a fine Spanish landscape of strange but harmonious color, while W. Rothenstein and John and Charles Conder are also well represented.

CHICAGO.

The exhibition of ceramic art by the Art Club in the Art Institute has been the largest and most successful showing of the organization in many years. The work of sixteen members of the club is shown, comprising about 125 pieces. Decorated china in all serviceable forms is shown, and the standard in taste is high. The motifs are for the most part original, though there are occasional imitations of the famous ware of foreign designers. The principal exhibitor is Mrs. Le Roy T. Steward, the president, who shows over twenty pieces. Mrs. Edward L. Humphrey displays almost as many. Others whose work is conspicuous for beauty and workmanship are H. J. Naper, Jennie D. V. Wright, Mary J. Coulter, Johanna Von Oven, Alice S. Porter, Mary E. Alden, Mrs. Beulah L. Frazer, Mrs. Laura J. Nye.

About 150 paintings and works of sculpture have been accepted, out of 350 works submitted for the exhibition of the Society of Western Artists to open December 6. The jury composed of delegates from six western cities met in the Art Institute this week to pass on the pictures. They were Oliver D. Grover, Walter Marshall Clute, Frank Dudley, L. H. Meakin, Richard Lorenz, E. H. Wuerpel, J. O. Adams and Oakes Sylvester, and at the annual banquet of the society on Saturday, November 24, were received as guests of honor.

The Arché Club is holding a unique exhibition at Lincoln Centre, exploiting the industries and art of the Puritans, and all nations of Europe in various periods.

The Arc d'Etoile of the "Street of Paris," the brilliant society exhibition for charity to open in the Coliseum December 5 was designed by Frederick Clay Bartlett. The exhibition is a miniature Parisian street or "place" encircled by tiny shops, containing a complete industrial exposition.

Exhibitions of the week which are attracting attention in local galleries are a brilliant collection of water colors by modern Dutchmen, a photographic exhibition by Mode Wineman, a group of portraits by Louis Betts, and a fine showing of etchings, dry points and mezzotints by Sir Seymour Haden.

PARIS LETTER.

November 16, 1906.

The price brought at the Serge von Derwies sale for Pettenkofen's "Rendezvous," was 6,100 frs.; Hebert's "Daughter of Lebanon," 8,100 frs.; Vautier's "Golden Wedding," 7,100 frs.; Meyer von Bremen's "The Letter," 6,800 frs.; Breton's "The Awaiting," 6,100 frs.; Achenbach's "Bay of Naples," 4,800 frs., and Berboeckhoven's "At Pasture," 4,500 frs. The total amount paid for the thirty-three numbers offered was 288,340 frs. Jacque's "Horses in the Stable" was withdrawn, as it only reached 6,100 frs., and not 10,000 frs., as was estimated.

The prevailing dullness at the Hotel Drouot was interrupted Friday by the sale of an engraving by Méryon, "Notre Dame de Paris," for 5,300 frs., the highest price ever paid for the artist's work. Of noteworthy pictures, however, there was an absolute dearth, and several bits of tapestry went at figures far below the expert's estimates. To-morrow some engravings, paintings and drawings of the French School of the eighteenth century will be disposed of.

Much unfavorable comment has been elicited by the carelessness of the (so-called) caretakers of the Louvre, from whence another statuette, a small leaden "votive" figure, has just vanished. The usual ministerial visits of condolence and investigation have been paid, and an Italian workman has been arrested, but the mystery of the thefts has not been cleared up.

More statues! One of Fragonard, to adorn a public square at Grasse, the painter's birthplace, land to be executed by Maillard; one of Henri Révoil the architect, at Nîmes; and, finally, a bust of President Fallières, just ordered of the sculptor Antonin Carlès, whose "Youth" adorns the Luxembourg and whose "Return from the Hunt" may be seen in the Garden of the Tuileries.

An exhibition of the works of Alfred Stevens will be held in Brussels next month.

French art is to be represented in Japan, a distinguished Japanese amateur having just bought Jean Paul Laurens' "Death of Marceau" for 40,000 frs. It was originally purchased by Mr. Turguet, in 1878, for 30,000 frs.

The death of Hugo d'Alési, whose admirable artistic "posters" are known the world over, and whose paintings of mountains were also much prized, is announced. M. d'Alési was aged fifty-seven years. Jacques Jean de Brackeleer, the Belgian sculptor, also passed away this week, aged 83 years.

Considerable changes are being effected in the chateau at Versailles, and sundry paintings of ancient royalties—Louis XIII., Anne of Austria, Louis XIV. and Maria-Theresa—have disappeared from the Salon de Mercure, the bed-chamber of old. The wooden wainscoting of the apartment is to be replaced by marble of different hues, intended to set off the tapestries adorning the place. It is understood that the pictures are to be replaced in due course. More profitable work is projected at the chateau of Azay le Rideau, familiar to all frequenters of the Loire valley, which is to be converted into a museum of Renaissance art.

The drawings and paintings in Carpeaux's studio are to be sold by auction toward the middle of December.

The French Government has bought a bronze bust of Falguère, by Rodin. It has also purchased one of Mme. Anna Boberg's views in the Lofoden Isles.

ATLANTA.

The second week of the American Art News Traveling exhibition, now being held, under the auspices of the Atlanta Art Association, has brought to the galleries in Whitehall Street, a constantly increasing throng of interested visitors. The bright idea of the officers of the Association of having the various railroads centering here, offer a special excursion to persons from all parts of the State wishing to visit the display, with the proviso that all such visitors must call at the Gallery and have their tickets validated for their return journey, has largely increased the attendance. It has not yet been decided whether or not the exhibition will continue another week, but this decision will be made to-day. When the pictures are removed from the walls here they will go, in all probability, to Knoxville, Tenn., for an exhibition there under the auspices of the Nicholson Art Club of that city for two weeks. Tea is served in the Galleries every afternoon by prominent society women.

The Atlanta Art School, which was started only a few months ago by the Art Association at 180 Peachtree St., is prospering and the exhibition is greatly interesting the students of the school. Mr. and Mrs. Harry Haviland Osgood of Chicago, have been secured as instructors, and Mr. Osgood, who is a pupil of the New York Art Students' League, and of Laurens, Collin, Prinnet and Courtois in Paris, has contributed three pictures to the exhibition which have attracted much deserved attention. Mrs. Osgood is a pupil of the Chicago Art Institute and also studied in Paris.

Mr. R. J. C. Mellichamp has offered a prize of \$25 to the person naming the five best pictures in the exhibition. A committee of competent judges has been selected to pass upon the pictures and the opinions passed by those admiring the pictures will be submitted to them. The contest began Monday morning and will conclude the last day of the exhibition.

PROVIDENCE.

The exhibition by the "Ten American Painters" opened at the Rhode Island School of Design, November 22. H. Cyrus Farnum is holding an exhibition at his own studio in Butler Exchange, which is attracting much attention. The collection comprises oils and colored drawings done during the artist's sojourn in Europe and Africa.

Many having been unable to see Mr. Mr. Dyer's pictures at the Art Club, he has placed his pictures on view in the Tilden-Thurber Galleries, where they will remain until Christmas.

Walter F. Brown, a native of Providence, who has just arrived from Italy, will have an exhibition here after he has shown his pictures in New York next week. Mrs. Brown will exhibit her laces at the same time.

Stacy Johnan, who returned from Europe with Frank C. Mathewson, has opened a studio in Boston, and spends only part of each week at his Providence studio. He brought back several pictures, done while abroad.

The Providence Water Color Club has changed the date of its meetings to the last Monday in the month. At the last meeting the club was entertained by Mr. Alfred H. Combe, a former president. A paper on "Impressions in Spain," written by Mr. Woodward of the Newcomb Pottery was an interesting feature of the evening.

EXHIBITIONS NOW ON.

John Rettig, who has just returned with Mrs. Rettig from Holland, is holding an exhibition of his year's work in Holland, in his temporary studio in the Arcade Building, Broadway and Sixty-sixth street. Sixty-three oils and water colors are shown, among which "The Sisters," "A Red Interior" and "A Dutch Kitchen" all strong in color, and interesting in detail—are perhaps the best. The subjects throughout the entire collection are drawn from the life of the simple fisher folk in Volendam, a small fishing village near Amsterdam, where the original costumes of the country are still worn. Many of the paintings consist of portrait studies, such as that of "Moppie," an old fisherman, and of "Geertje," an attractive child subject. Among the other canvases may be mentioned "The Morning Meal," "A Sunny Window," "Grandfather's Boat," and several studies of fishing boats at anchor in the haven.

Mr. Rettig held a similar exhibition here last winter which met with great success, and it is his intention to come to New York each year. He will shortly leave for Cincinnati where he will repeat his exhibition in his studio and remain there until the spring when he will return to Holland.

An exhibition of portraits by Alphonse Jongers was opened on Monday in the Oehme Galleries, 322 Fifth Avenue, and will continue there for a month. Eleven portraits are shown. Two examples of note are the three-quarter length standing portrait of Colonel Schuyler Crosby, an excellent likeness, painted with virile brush, and the dual portrait of Mrs. Benjamin Guggenheim and child, which is given the place of honor in the exhibition. Mrs. Guggenheim is represented seated on a balcony and holding her little girl in her lap. Other portraits include a three-quarter length seated portrait of James H. Proctor, a bust of Mrs. Irving Lehman, also one of the artist's wife, which has already been shown at previous exhibitions, and two charming child subjects, Master Richardson Pratt, and Miss Catharine Pratt.

The "Portrait of a Lady," by Carle Van Loo, reproduced elsewhere, will give suggestion of the character of the exhibition of French art of the XVII. and XVIII. Centuries, now on at the Ehrich Galleries on Fifth Avenue, one door above Fortieth Street. It is an attractive display of early French art. Another example of Van Loo is also interesting. It presents Louis XIV. as the God of Music. The decorative quality of the canvas affords an excellent opportunity for the study of the artist. Another picture, sure to attract attention, is the portrait of the famous niece of Cardinal Mazarin, Marie Mancini, Princess Colonna. Readers of French history have some knowledge of her brilliant escapades. The picture represents her in rich and lustrous costume, pointing to the City of Genoa, her birthplace. Another attractive canvas is the portrait of Carle Van Loo, by Rigaud, a three-quarter length. Other examples of this interesting exhibit will be noticed next week.

The gallery of the New York School of Art, Eightieth Street and Broadway, has recently sold the well known "Green Window Shade," a study of an interior by William M. Chase.

The week beginning December 3, Japanese prints from the collection of Bolton Coit Brown, will be exhibited at the gallery of the New York School

of Art. Works by the following masters and wood engraving will be shown; Hirishige, Hokiesai, Yeishi, Kumsada and others.

An exhibition of paintings of the "Flowers of Holland," by George Hitchcock, and a collection of portraits by A. Muller-Ury will be opened in the galleries of Messrs. M. Knoedler & Co., 355 Fifth Avenue on Monday, December 3, to continue until December 15, inclusive. An exhibition of XVIII. century engravings will also be opened in a lower gallery on Monday next. From December 17 to the 31st an exhibition of recent paintings by Frederic Remington will be held.

An exhibition of remarque and artist's proof etchings, after W. Dendy Sadler was opened at the Max Williams Gallery, 432 Fifth Avenue, on Saturday last and will continue until December 8. About fifty etchings are shown in this collection, which contains many interesting examples of English character sketches, including the well-known "Darby and Joan," "Over Nuts and Wine," "Jolly Good Fellow," the companion pieces, "My love to you," and "Same to you, Dear," "When the Heart was Young," "Returning Thanks," "When we Were Boys," "After Dinner Rest Awhile," "Chance Companions," and "His Wedding Morn," all replete with interest.

An exhibition of pictures of Indian subjects, depicting life in the West, and also including portraits of Indian chiefs, by J. H. Sharp, will be placed on view in the galleries of Fishel, Adler & Schwartz, 313 Fifth Avenue, and will continue there for two weeks. Mr. Sharp has made a study of the Indians in Montana and other regions of the West for several years.

F. Hopkinson Smith is busy preparing for his forthcoming exhibition of pictures, which will be announced later.

The special exhibition of paintings by modern Dutch masters continues at the Noe Galleries, 368 Fifth Avenue. Announcement shortly will be made of another exhibition to follow.

At the Macbeth Galleries, 450 Fifth Avenue, an exhibition of paintings by representative American artists will be held this week, including several new pictures by William Sartain, who will contribute a Spanish scene to the collection. Mr. Sartain is busy in his Fifty-seventh Street studio completing some of his recent sketches made during his sojourn in Spain and Italy.

At the Powell Gallery, 983 Sixth Avenue, there is an interesting collection of colored etchings, which comprise a signed proof by Fritz Thaulow, a characteristic snow scene; "The Red Mill," by a Flemish artist, F. Waidman, also a colored etching, and one by Viem Labrousche and by T. L. Girard. There are also several fine Richard Powell prints colored by hand and taken from the original old plates. These include copies of "Lady Hamilton and Dog," Gainsborough's Mrs. Lindley, Mrs. Bradyl and others. Miss E. Mars is also showing some original colored prints. Miss Mars is spending the winter studying in Paris. Mrs. Florence Gotthold's illuminated books will continue to be shown until December 4, when an exhibition of water colors by George H. Shorey, will be placed on exhibition.

At the Collins Gallery 8 West Thirty-third Street, the exhibition of old and rare fans is still on. Several

fine examples of the Louis XV. and Louis XVI. period have been added, also an English fan painted by Adams with a center piece, a charming engraving in color, by Bortoly, "Queen Marie and the Robber," after Bunbury. There are also several unique specimens of Royal Derby china in view, including a center piece painted and decorated by Leroy, some delicate sets in "bleu du soi" decorated by Harris and others in light pink by Wood. Prints and engravings of the XVIII. century are also shown.

At the Schaus Galleries, 415 Fifth Avenue, fourteen paintings of Arizona by Albert L. Groll, are now on view. These pictures represent studies made by Mr. Groll during his sojourn in Arizona and New Mexico last summer, and are interesting transcriptions of atmospheric effects, night and day, and the tender afterglow in the far west on the great plains. "The Cloud" is a notable canvas in this collection. "Afterglow in the Desert" has a feeling of solitude. The sage brush in the foreground gives a characteristic note to the painting. There are fine atmospheric effects in the "Sun Shower" and "Sand Storm." "Starlight Night" recalls in a way the artist's former "Milky Way." The exhibition shows the advance Mr. Groll is making.

In the same room may be seen a collection of bronzes by Frederic G. R. Roth.

An exhibition of recent paintings by J. Carroll Beckwith is announced to open at these galleries on Monday, December 3.

Portraits of Dr. Lorenz and G. Linenthal, by Hanatschek are now on view.

The exhibition of landscape paintings by Leonard Ochtman in the art gallery of Pratt Institute, Brooklyn, closes to-day. On December 5 there will be in this gallery an exhibition of book-binding.

In the lower hall of the Lenox Library Building there have been placed on exhibition a number of etchings by Adolphe Lalauze, recently deceased. Lalauze, who was born in 1838, was an etcher of extreme facility. Like Boilvin and Hedouin, he was one of the illustrators of the Petite Bibliothèque Artistique of Jouaust. Of his etchings in the New York Public Library (most of them forming part of the S. P. Avery collection) many are reproductions of paintings by old and modern masters: Rembrandt, Bronzino, Van Dyck, Burne-Jones, Seymour, Casanova, Baudry, Huet, Conzaes. He thus translated into black-and-white painters of widely different styles and personality. The little exhibit is interesting from more than one point of view. The photographs of Italian paintings, selected from the A. A. Hopkins collection, will be on exhibition in the print galleries, on the floor above, for some time to come. They are attracting many visitors.

ST. LOUIS.

At the Art Palace there opened November 15 an exhibition of pictures, the work of artists from Chicago, St. Louis, Indianapolis and Cincinnati.

The 2 x 4 Society opened with an exhibition of pictures at the Noonan-Kocian Galleries, November 15.

The series of lectures arranged for the coming season at Memorial Hall opened recently with a course of four lectures on "Greek Life and Art," by Alfred Emerson, Ph. D., of the Chicago University.

The Bankers' Convention was re-

cently entertained by the artists of St. Louis at a reception and banquet held at the New Museum in Forest Park.

PITTSBURG.

Recent paintings by Elizabeth Robb have been on view at the galleries of M. Knoedler & Co. during the past week. Her pictures include scenes painted on her tour abroad last summer, which included visits to France, Holland and Germany. While in Europe Miss Robb met Henry Keller, an artist of Cleveland, Ohio, who is closely identified with the Art Students' League, having given criticisms at the Clark studio for two years or more. Mrs. Keller and others from Cleveland were members of the party.

The exhibition of paintings by Martin Borgord, announced to be held at the Clark studio, under the auspices of the Art Students' League, has been postponed until December 28 and 29. Mr. Borgord, who spent the summer at his summer home near Christiania, Sweden, with the artist, William Singer, returned to America the first of November, and is at home at Edgeworth, where he is busy painting several portraits. Mr. Singer and his wife returned to Pittsburgh with Mr. Borgord.

Jeannette Agnew, of Canton, formerly of this city, has just returned to Canton after spending six months at her summer studio "Oswegatchie," Waterford, Conn., which she closed the first of the month. Miss Agnew spent many summers at Waterford before building a studio there, being a great friend of Robert Minor, the artist, and his family, who lived at Waterford.

Louise Walter, the daughter of Mrs. William G. Walter, of the East End, has been awarded a medal for miniature painting in the Julian school, Paris. This is the second year she has won this award.

A. S. Keszthelyi has just finished a portrait of Mrs. Samuel P. Harbison, of Allegheny, that is much admired.

WITH THE DEALERS.

Among recent acquisitions at Messrs. Durand-Ruel's Galleries, 5 West Thirty-sixth Street, are a portrait by Goya of his friend, Don Martin Zapater, and an interesting water color by Millet, entitled, "Girl Chasing Geese." Other announcements of new importations will be made in our next issue.

At the Blakeslee Galleries, 358 Fifth Avenue, there has just been received from London a full length standing portrait of Anne Hyde, Duchess of York, by Sir Peter Lely. The Duchess is gowned in black velvet, trimmed with ermine. A brown brocade portiere is at the left and on the right are several pieces of marble statuary. The painting is an interesting example of the artist. When the portrait was purchased by Mr. Blakeslee it was agreed no mention should be made of the name of the former owner.

Edward Brandus, of 391 Fifth Avenue, arrived in New York from Paris on Saturday last on the French liner, La Provence. Mr. Brandus brought with him from France a number of important paintings of the French school. Announcement of his recent art importations will be made in a forthcoming issue.

Announcement is made by William Clausen, of 381 Fifth Avenue, of the sale to the Oakland Museum of Art, California, of the painting, "Storm King, on the Hudson," by Gifford Beal. This picture was shown at the

(Continued on Page 7)

(Continued from Page 6)

Beal exhibition held in the Clausen gallery last spring, where it attracted much favorable attention. Other pictures purchased by Mr. Clausen for the Oakland Museum include a marine, by D. J. Gue, an American artist; a portrait of a gentleman, by Nicholas Maes, and "Summer," by Sir Joshua Reynolds.

A replica by Charles Wilson Peale of his "Washington at Princeton" may be seen at the Bonaventure Galleries, 6 West Thirty-third street. The full length figure is portrayed standing by the side of a cannon with captured British flags on the ground. Peale made many replicas in his day, and while in Paris last summer Mr. Bonaventure secured this canvas. There is in the galleries a bust of Lafayette, which came from the Sevres factory, and which was at the St. Louis Exposition. Also a Sevres bust of the Empress Eugenie, from the original of Le Quien.

In the Steinway warerooms, 109 East Fourteenth Street, another fine example of Adams decoration as applied to a piano case, has been added to their stock. This is somewhat similar to the one referred to in our last issue, being of white mahogany finished in the manner of satinwood furniture and decorated with a delicate border of flower garlands and groups of musical instruments intertwined with ribbon. Three cameo medallions fill the side and back panels of the case, and also the center of the music desk. Four delicate legs support the front of the instrument on a spreader, which is decorated in delicate flower designs, while the lyre is ornamented with garlands of roses. The effect of the whole is pleasing and consistent with the Adams style of decoration.

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A number of interesting importations of pictures of the modern Dutch and French schools have been received at the Holland Art Galleries, 59-61 West Thirty-third Street, where they are now on view.

An interesting and important incident in the world of art and decoration is the recent opening by Charles of

London, for several years, the lovers of artistic interior decorations and furnishings, and his work in fitting and adorning stately homes in America as well as England, has brought him a steadily increasing number of patrons.

The establishment of an American house by Mr. Charles, to which he is giving his personal attention, means much to the thousands of Americans



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London, of handsome galleries at No. 7 East Twenty-eighth street, and on the first floor of the near-by building at the northeast corner of Fifth avenue and Twenty-eighth street. Mr. Charles is widely known to all art lovers and connoisseurs in England, while he also enjoys an acquaintance here and possesses a large American clientele. His artistic ability, taste and judgment, have brought to his house in Brook Street,

who are building and adorning, and who are to build and adorn handsome houses in city and country. Refinement and knowledge of decoration and furnishings—the adaptation of the old to new surroundings—these are the specialties which have won for the house of Charles its deserved reputation. A visit to the New York galleries will reveal a wealth of beautiful furniture and furnishings. Just now Mr. Charles is showing some remarkably handsome and carefully chosen mantelpieces and

old Chippendale and Queen Anne furniture.

A set of jardiniere velvets of the XVI. century, including an altar frontal, chasuble, dalmatics, stoles and maniples, has just been received at the D. K. Kelekian Gallery, 252 Fifth Avenue. There is on view another set of vestments with trimmings of Italian Renaissance embroideries, and also smaller pieces of the same period.

The Vitall Benguiat collection of art productions of the XVI., XVII. and XVIII. centuries, including rare textiles, specimens of Spanish, Venetian and Sicilian lace and Renaissance embroideries will be placed on free view to-day in the American Art Galleries, 6 East Twenty-third Street, prior to public sale on the afternoons of Thursday, Friday and Saturday, December 6, 7 and 8, beginning each day at 3 o'clock. The exhibition will be open from 9 a. m. until 6 p. m. At the conclusion of this sale, which will be conducted under the auspices of the American Art Association, the galleries will probably be closed until the advent of the new year.

The paintings and furniture from the estate of Mrs. Catharine Smith, of New York will be placed on view in the Fifth Avenue Art Galleries, 366-368 Fifth Avenue, on Monday, December 3, and the sale will open on Wednesday, December 5, and will continue on the following days. It is announced that two sessions of the sale will be held daily. There are about thirty paintings in the Smith collection, including several interesting examples of the Barbizon school. A library containing many valuable books will be dispersed, and also household furnishings will go under the hammer at this sale, which will be conducted as usual by James P. Silo.

At the ninth and last day of the sale of the Starbuck Macy collection at the Fifth Avenue Art Galleries last Saturday, the total realized was \$8,700, making the total for the entire sale \$72,000.

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